

Guidance To Good Deeds Presented In The Story *Katundung Ngada* Through *Cenk Blonk* Leather Puppet Show

I NYOMAN SUWIJA

Study Program of Indonesian and Local Languages Education,
The Faculty of Languages and Art Education,
PGRI Teachers' Training College Bali

E-mail: suwija@yahoo.go.id

Many people are still fond of watching the *Cenk Blonk* leather puppet as the puppeteer, Wayan Nardayana, is highly creative and innovative. Aneka Record has recorded and marketed many shows which he has performed. As the Balinese leather puppet show contains guidance, this study is intended to describe the implied guidance to good needs in the dialogues taking place in the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show. The theory of semiotics and the theory of structuralism were used. The data were collected through observation, and were descriptively analytically analyzed.

The result of the study showed that in the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show there were twelve types of guidance to good deeds inserted by the puppeteer; they are (1) not humiliating others, (2) being introspective, (3) self-correction, (4) loving peace, (5) not gambling, (6) filtering cultural impact, (7) friendship, (8) defending the truth, (9) referring to the religious teaching, and (10) loving sciences.

Keywords: *Guidance to good deeds, presentation of the story Katundung Ngada*

In about 1970s, when the writer was a child, the leather puppet show which was only referred to as the puppet, was highly popular in the Balinese community life, especially in the rural areas. The reason was that the leather puppet show was still considered a sacred 'wali' show. Apart from that, the other performances were still scarce.

The leather puppet show has what is called '*dharma pe-wayangan*' which is usually referred to by puppeteers as it contains the standard norms 'pakem', making the Balinese leather puppet show to be monotonous and not to interest common people. The fact that more and more other performing arts performed through electronic media has also been responsible for this.

In general, the conventional puppeteers have presented the stories adopted from *Mahabrata* and *Ramayana*. This has taken place for years, from one decade to decade. The consequence was that around 1980s the viewers were becoming bored as they watched what they thought as monotonous and boring. Many attempts were made by the puppeteers both individually and collectively, depending on their respective knowledge and ability. Both the provincial government and regency government held leather

puppet show festivals intensively enough as an attempt to foster and conserve the leather puppet show.

Such festivals caused the *Amitaba* Puppeteer to appear in Tabanan Regency and *Wakul* Puppeteer (*Lukluk* Leather Puppet) to appear in Badung Regency in 1980s. At that time, they were highly popular. The fact that they were invited to perform in social, traditional, and religious events proved this. A lot of viewers came to watch their performances.

It is worth recognizing that the leather puppet show which is well packaged by the puppeteer still makes the viewers feel happy, meaning that it is still a healthy and interesting amusement. As a communicator, the puppeteer is able to communicate the matters pertaining to the human life; as a result, the leather puppet show truly functions as a medium for communicating the symbols of life available in society.

The leather puppet show is a great '*adiluhung*' performing art as it is an amusement in which the ethic and moral values are inserted which can form the state character. This is in line with what is stated by Amir (1997: 19) that the stories presented by the puppeteer contain great values and teachings. According to Sujarno et al (2003: 49), as a tra-

ditional performing art, leather puppet has four functions; they are (1) ritual function, (2) educational function, (3) informational and social criticism function, and (4) entertainment function.

In around 1990s, a specific contribution was made by I Wayan Nardayana from Banjar Batan Nyuh, Belayu Village, Marga District, Tabanan Regency. The leather puppet show he has performed has been more innovative than that performed by the other puppeteers. In the beginning, the leather puppet show he performed at that time was called *Gita Loka* 'the Voice of the Nature'.

More and more people were fond of watching the *Gita Loka* leather puppet show as it was performed with innovations which could always satisfy the viewers. In the beginning of 1995, I Wayan Nardayana, the puppeteer, being highly innovative and dynamic, renamed the *Gita Loka* performing art as the *Cenk Blonk* leather puppet. The name was adopted from the names of two inserted supporting characters; they are *I Klenceng* and *I Ceblong*. The sound *nk* in the word *cenk* and the word *blonk* is stated to have modern and intellectual meaning.

The *Cenk Blonk* leather puppet is well known as being different from the Balinese leather puppet before in regard to its dramatic aspect. According to the puppeteer, he has packaged the leather puppet show by imitating the performing style of the ballet. The theoretical aspect such as the music accompanying it illustrates this. The conventional leather puppet only use four *genders* (a gamelan instrument) and a number of what is called *geguntangan* (another gamelan instrument) as needed, whereas the *Cenk Blong* leather puppet uses a set of what is called 'gong *semarandhana*', three *sinden* (female singers) and a *sen-doran* (male singer).

Another thing which is new is that the puppeteer uses a bigger screen 'kelir' than that used by the conventional puppeteer. Apart from that, he also uses electric lamps, instead of what is called *belencong* lamp which is used by the conventional puppeteer. As well, he has also been able to maintain the function of the leather puppet show as mass media, mass entertainment, and mass infotainment.

In relation to the title of this article, the extraordinary change which has been made is that his jokes are full of advice and guidance to life. He has recognized that the current people really need fresh and pleasant amusement. To this end, the puppeteer has added more characters as the media for expressing the jokes and other messages. Added together, as a result, six supporting characters 'punakawan' are used; they are *I Tualen*, *I Merdah*, *I Delem*, *I Sangut*, *I Klenceng*, and *I Ceblong*.

The use of the guidance to good deeds as the topic of the present study is based on the idea that the leather puppet

show, as a performing art, gives priority to rhetoric or language functioning as entertainment and edutainment for society. The main problem which is discussed in the present study is how the dialogues containing guidance to good deeds are packaged in the story *Katundung Ngada*? In addition, what guidance to good deeds is communicated by the supporting characters in the story?

The theory of semiotics and the theory of structuralism were adopted in the present study. The theory of structuralism was used based on the idea that the dialogues taking place in the leather puppet show are a set of linguistic symbols as the system-based units of meaning supporting components. According to Luxemburg (1986: 38), the theory of structuralism does not focus on parts but on the relationship among the parts.

The theory of semiotics was used based on the idea that the dialogues taking place in the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show constituted a system of signs which are highly meaningful. This is in accordance with Teew (1984: 44), who stated that literary work can be explored from the aspect of *significant* (formal or sound) and the aspect of *signifie* (meaningfulness or conceptual).

This present study started from the documentary study, meaning that the recording containing the story *Katundung Ngada* presented through the *Cenk Blonk* leather puppet show was searched out. Then the dialogues in the story were transcribed into written form as the object of the study. Thus, the object of the present study is the written text which was transcribed from the recording of the *Cenk Blonk* leather puppet show.

The data were collected using observation method and note taking technique. The data which had been obtained were tabulated, decoded, and analyzed interpretatively. As the text of the dialogues taking place in the story of *Katundung Ngada* was in the Balinese language, the process of data analysis also involved the translating activity, namely, the transfer of meaning rather than form, from one language to another or from one culture to another (Kridalaksana in Hutomo, 1993: 19).

Guidance to Good Deeds in the Story *Katundung Ngada*

It is generally known that a traditional performing art has had an implied function since a long time ago. Apart from being the performance which is performed to entertain people, attempts are also made to perform it in such a way that it also gives lessons to people. This in line with what is stated by Kayam (1981: 134) that apart from being a mass medium, the leather puppet show also functions as a mass entertainment. Furthermore, Mulyono (1978: 86) stated that, the leather puppet show, as a traditional performing art, has several functions. They are the entertain-

ing function, spiritual function, educational function and scientific function. A number of guidance to good deeds which were inserted in the dialogues taking place in the story *Katundung Agada* presented through the *Cenk Blonk* leather puppet show are described as follows.

The Advice Not to Humiliate Others

The following dialogue contains the advice not to humiliate others, for example, not to call another a 'dog'. The reason is that how bad a dog is, it certainly has several good natures, as, for example, it can educate itself. Pay attention to the following dialogue!

072. Delem : "To apa ya melahné? Cicing kéto raosanga".
073. Sangut : "Jangan hanya dilihat dari sisi jelékn-ya saja! Kalau kita membilang kangin pastilah ada kauh. Yen ada jelek pasti ada luung. To raosanga rwa bhinéda. Cidana-acidana, purusa lan predana."
074. Delem : "To apa melahné cicingé?"
075. Sangut : "Diapin cicing, ada filsafat cicing yang perlu dipetik".
076. Delem : "Meh, cicing maan filsafat. Batu filsafatang Cai. Ci berag uyak filsafat né. Men apa filsafat cicingé?"

English translation:

072. Delem : "What do you think the good nature of the dog? Its name implies no good nature."
073. Sangut : "Do not see its bad nature only! If we say *the east, the west* is certainly available! If there is something good, there is certainly something bad. That is what is called *rwa bhinneda, Cidana-acidana* (the male cannot be separated from the female)."
074. Delem : "Then, what is the good nature of the dog?"
075. Sangut : "Being the dog does not necessarily mean having bad nature; the dog has good philosophy which is worth adopting".
076. Delem : Then stone also has philosophy, doesn't it? You are made to be getting thinner by philosophy. So, what is the philosophy of the dog?"

For the dialogue above Sangut advised to Delem that this live is called *rwa bhineda*, two things are different and contrast. Therefore, do not insult others. A dog considered vermin is not allowed to insult because it has advantages are commendable.

The Advice of Being Introspective

Everybody should recognize that he has strengths and

weaknesses. When someone would like to be a public official, it would be better if he measures himself, as the advice given by *I Mangut* to *I Melem* as follows.

103. Delem : "Ih Ngut, Cutetné kanti semengan jani I Ramadéwa laku mati. Sang Nawasura dadi ratu, Kaka gubernur, Ci bupati. Wih..., jeg pules ajak ngorta sarat. Ci sing cocok kén kaka dadi gubernur?"
104. Sangut : "Cang mendukung. Apabuin Mélem anggon cang nyama? Pang cara pancoran matatakan batu, maan cang bantes krétésané a. Sakéwala, satondén Mélem melangkah ka kursi gubernur, cang ngidih kén Mélem, pang Mélem nyak cara bébék, nyiksik bulu, introspeksi diri!"
105. Delem : "Dikengkene?"
106. Sangut : "SD benya sing ja tamat a. Apa kal jemak gaéné di suba dadi gubernur? Birokrasi pemerintahan benya sing nawang, Ada nang telu bulana gejora Mélem kén rakyaté, orina tuun."

English Translation:

103. Delem : "Ok Ngut? This morning *I Ramadewa* will die. Sang Nawasura will be the king, I'll be the governor, and you'll be the regent. Goodness, I'm talking to you but you're sleeping. You don't agree that I'll be the governor, do you?"
104. Sangut : "I'll support you, as you're my brother. What you will be will benefit me as a shower supported with stones. However, before you become the governor, I request that you'll be willing to behave as a duck which pays attention to its duck. Do you mind being introspective?"
105. Delem : "In what case?"
106. Sangut : "You haven't finished elementary school, have you? What jobs can you do if you're the governor? You're not familiar with the governmental bureaucracy, are you? If you're the governor, the people will demonstrate against you, and ask that you resign."

In the dialogue above, the character Melem has never finished elementary school; however, he would like to be the governor. His younger brother, *I Mangut*, certainly disagrees with that, and is afraid that after three months as the governor, the people will demonstrate against him and ask that he resign. The essence is that when someone would like to be a public official, or would like to have another strategic position, he should be introspective; he should measure his knowledge, ability, and experience as he will have an important role in improving the people's

prosperity.

Advice to Love Peace

The following dialogue was adopted from the dialogue between the character I Tualen and his son, I Merdah, who devote themselves to Sang Ramadewa, as follows.

135. Tualén : “*To not, puk ci to? Bojogé to. Apin pawakan bojog, apin pawakan sato, suku papatné kagisi, makejang bojogé to nganutin abjad.*”
136. Merdah : “*Abjadé e to?*”
137. Tualén : “*A B C D.*”
138. Merdah : “*Apa artiné to?*”
139. Tualén : “*Anak Bali Cinta Damai. Yen nyidang idup damai, to suba madan kebahagiaan. Bin besik, Anak Bali suka kebersamaan. Yen nyidang iraga kompak cara seka gongé briuk sapanggul, to suba madan suargan jagat. Anak Bali demen idup ajak liu.*”

English Translation:

135. Tualén : “Is that what you see? You just see that he is a monkey. Although he is an animal or a monkey, he keeps his four legs; every monkey follows the alphabets.
136. Merdah : What alphabets are they?
137. Tualén : A B C D
138. Merdah : What do they stand for?
139. Tualén : “Anak Bali Cinta Damai? (The Balinese People Love Peace). If we can live peacefully, then that will be called happiness. Furthermore, the Balinese people love togetherness. If we can work together as the gamelan orchestra gong group ‘briuk sapanggul’, then that will be called the world’s heaven. The Balinese people like living together with many other people.

If we observe dialogue 139 thoroughly in particular, then it can be concluded that it contains advice of peaceful life. If someone can feel peaceful life, then he can be classified as a happy man. Nowadays, many people are wealthy; however, they are not peaceful. It is possible that what they have are illegally earned. It is also implied that the Balinese people give priority to togetherness, unity, and unification. They share sadness and happiness together.

Advice to Be Introspective (*Mulatsarira*)

The monologue uttered by the character I Mangut in which he talked about the arrogance of his older brother, I Melem. It contains the advice of being introspective.

291. Sangut : “*Aduh, yen sing ketoang, sing nyidang nyerihang ia. Iraga nak mula sing ada*

bates kepuasan. Penting idupé ngelah indria (keinginan), kéwala pang bisa ngeret indria, pang da iraga dadi budak keinginan. ... Inget ges nu cenik, bekelanga kén mémé é pis dasa tali. ‘Ne Ngut aba pisé dasa tali, kala da blajanga nyen’. Dagang es liu, dagang nasi bubuh ada, pis ada, basangé layah to. Né gumi kali to? Kali-kalu, kalu ngaran kalut, yen suba kalut nak saru jeg madukan. Cén kadén benéh cén pelih, kayang penjahat bisa ngraosang demokrasi.”

English Translation:

291. Sangut : “Ow!, I would never defeat him if I didn’t do that. It is true that to what extent someone is satisfied with something is relative. It is important to have desires; however, they should be controlled or we will become their slaves ... I remember when I was a child and my mother said to me: ‘Here is ten thousand rupiahs for you Ngut but you can’t spend it on anything!’ There were many traders who sell ice and rice; I had money with me but I was hungry. The current era is what is referred to as the *kali* era, everything is *kali-kalu, kalu-kalut* (extremely confusing). If we are confused, nothing is clear; which one is right and which one is wrong – the official can only say democracy.”

The monologue uttered by the character, I Mangut, contains advice, criticism, and satire that in the *kali* era we cannot satisfy all the desires. It is important to have desires; however, we should be able to control them. It is important for us to be economical and introspective. The reason is that there are so many people who talk about democracy; many people pretend to be religious; however, they only used religion as a mask.

Advice not to Gamble

The following dialogue between the characters *Tualen* and *Merdah* contains the advice of being faithful to the law, namely, gambling should be avoided anytime and anywhere. Pay attention to the following dialogue!

330. Tualén : “*Pang sing kiap majaga, eda majaga sambilanga majudi!*”
331. Merdah : “*Yen majudi kengkén...?*”
332. Tualén : “*Opaka kén jero mangku*”
333. Merdah : “*Mangku nyén?*”
334. Tualén : “*Mangku Pastika. Kena Pasal 303 KUHP, penjara lima tahun.*”
335. Merdah : “*Pang da iraga kiap?*”
336. Tualén : “*Lan para senimané, peregina-peregina makejang igelang, pang ada pabalih masambilan megadang, sambilang melestarikan seni budayané. Nyén men orin nglestarian yen sing iraga?*”

English Translation:

330. Tualen : "Do not gamble in order not to be sleepy when staying up late!"
331. Merdah : "What will happen if we gamble ...?"
332. Tualen : "Jaro Mangku will get angry"
333. Merdah : "Which Mangku (priest)?"
334. Tualen : "Mangku Pastika. You will be imprisoned for five years, in accordance with Article 303 KUHP."
335. Merdah : "In order not to be sleepy?"
336. Tualen : "It is better for us to watch a performance while staying up late and conserving the culture and art. Nobody will conserve them, except us."

Guidance to Filtering Cultural Impact

I Tualen gives advice to his son as to what to do to filter the western cultural impact. I Tualen suggests I Merdah that he should be careful in adopting the western cultural impact, as what he should do when he picks 'buah gatep' (a type of fruit). Pay attention to the following dialogue!

358. Tualén : "*Pengaruh Barat adané to. Nanang ngidih kén Cai, Ci ngoyong di timur; ngamong adat ketimuran, pang ngelah Cai filtrasi.*"
359. Merdah : "*Filtrasi é to?*"
360. Tualén : "*Penyaringan. Ané cén budaya barat patut tampi, ané cén sing patut tampi. Pang bisa Ci nyaring. Tondén karwan uli barat makejang jelék, tondén karwan makejang luung. Pilihlah cara nuduk buah gatép!*"
361. Merdah : "*Kéngkén to?*"
362. Tualén : "*Ané misi duduk, ané puyung lan kutang! Bes ulap Cai kén kebudayaan Barat, metu engsap Cai kén kebudayaan pedidi. Cara jani raosanga disintegrasi bangsa. Ngaé benya pagar diri!*"
363. Merdah : "*Apa anggon?*"
364. Tualén : "*Agama, budaya, adat, to anggon pagar diri!*"

English Translation:

358. Tualen : "What is called the western culture, I ask you to follow the eastern culture as you live in the eastern part of the world; you should be good at filtering the western cultural impact.
359. Merdah : "What does filtering mean?"
360. Tualen : "You have to screen which western culture should be accepted and which should not be accepted. You have to be good at filtering it. Not everything related to the western culture is bad and not everything related to the western culture is good. You should select as what you

do when you pick 'buah gatep' (a type of fruit).

361. Merdah : "How can it be?"
362. Tualen : "What is useful to you is accepted, and what is useless is neglected. You're too proud of the western culture and you forget your own culture. Now it is referred to as causing the state to be disintegrated. Protect yourself!"
363. Merdah : "What is adopted?"
364. Tualen : "You can use your religion, culture and tradition to protect yourself!"

The character Tualen firmly asks his son (I Merdah) that, as an eastern man, he should appreciate the eastern tradition. He should be careful when accepting the western culture. It is should be believed that not everything related to the western culture is good and not everything related to the western culture is bad. It is suggested to I Merdah that he should protect himself; he should filter the western cultural impact using religious teaching, local tradition and culture. If it is good to enrich the local culture, adopting it is recommended but if it is not good, neglecting it is recommended.

Guidance to Friendship

The following discourse is what is stated by the character Tualen, when he answers the question asked by the character Patih Maruti as to where Sang Ngada goes.

459. Maruti : "*Tualén, Kamu kadiang apa?*"
460. Tualén : "*Tuh Ratu, saking alit titiang ngemban dané Sang Angada. Mangda sampunang wawu dané manggihin jelék, lantasan titiang puik yata joh. Cara senggaké nampah célléng, nampah penyu nyamané magrudugan ngaku mabraya. Mara jelék ia, puikin lantas. Dreda baktin titiangé tan sipi. Séda ja dané, titiang pang sareng padem. Sapunika manah titiangé.*"
461. Maruti : "*Yan mangkana atilar Kamu!*"

English Translation:

459. Maruti : "Tualen, what's your opinion?"
460. Tualen : "Ow Your Excellency, I have looked after Sang Angada since he was a child. I would like to be always in touch with him; I don't want to be separated from him; I don't want to hate him. I don't want to say that we are brothers only when we butcher pigs and turtles. I don't want to hate him, especially when he is not good. I respect him highly. If he dies, I'll die. That's what I have in my mind."
461. Maruti : "If so, I ask you to go!"

In speech No. 460, the character Tualen expresses his attitude that he still faithfully accompanies Sang Angada. From his inner heart, he states that he has been faithful to Sang Angada since he was a child. He doesn't want to be stated to discriminate friends. He will not say that he only makes friends with those who have parties and are in cheerful condition. It is also affirmed that if Sang Angada dies, he will die. That shows that he is highly faithful.

Guidance to Defending the Truth

The next part of the dialogue between Tualen and Sang Angada which also contains advice and needs to be paid attention to is as follows.

471. Ngada : *"Tualén..., ayua papareng Tualen, Ngada dusta iki. Lamakana Kamu tan pareng dusta. Pamantuka, pamantuka Kita!"*
472. Tualén : *"Tuh, dados Iratu mawecana asapuni-ka ring titiang. Dreda baktin titiange ring Iratu. Seda ratu, tiang pang bareng padem. Duaning titiang uning Iratu pageh ngelarang darmaning urip."*
473. Ngada : *"Pah yan mangkana, lah pepareng Tualén!"*

English Translation:

471. Ngada : "Tualen ... Tualen, do not follow Angada; he is a criminal. It's better for you to go home!"
472. Tualen : "Aw, why you say that to me? I am very faithful to and respect you. If you die, I'll die too. The reason is that I know that Your Excellency is always faithful to what is true in this life."
473. Ngada : "Ow yes, if so, you follow me!"

The dialogue above tells when Sang Angada feels that he is a liar and humiliated; he is willing to go and asks Sang Maruti for his permission. Therefore, he asks his servant, I Tualen, to go home and not to follow him as, if I Tualen follows him, he will become a wicked man as well. However, in speech (472), I Tualen refuses what is instructed for the reason that he is highly faithful and respects Sang Angada. If Sang Angada dies, he will die as well, as he knows that Sang Angada is in a right position. Sang Angada strictly implements the *dharma* teaching; it is the truth which he has in himself. Thus, I Tualen strongly supports who is right. He believes that *dharma* (what is true) will always defeat *adharma* (what is not true).

Guidance to Referring to Religious Teaching

The important advice which is narrated by the puppeteer through the character I Ceblong and the character I Klenceng is as follows. I Ceblong tells I Klenceng that there is announcement in the village hall 'bale banjar', reading "Who can kill the giant will be paid 100 thousand". The

advice given by I Klenceng to I Ceblong is as follows.

657. Blonk : *"Ih Céng, ada pengumuman di Balé banjaré. Yen nyidang ngamatiang rak-sasa aukud maan pis satus tali"*
658. Cénk : *"Ci ci ci ngudiang nyemak gaé sing tawang Ci? Ma Ci kema ma! Aa yen rak-sasa é mati, yen Ci bangsa? Anggon ng-abén paling sing molas juta Ci perlu pis, Ci maan pis satus tali, bin kuda norok to? Money politik Ci. Apakah harga diri Ci é maji tuah aji satus tali? Makané Ci maca buku agama kapah-kapah da ang-gona galeng gen buka agamané!"*

English Translation:

657. Blonk : "Hi Ceng, there is an announcement in the village hall. Those who can kill the giant will be paid one hundred thousand".
658. Cenk : "Why do you do something which is not familiar to you? Go, please! If the giant is killed, that'll be good, but you're killed at least you'll need at least fifteen million rupiahs for the cremation ceremony. You'll be given one hundred thousand, how much will you add? You're money politics. Does your self-esteem cost one hundred thousand? I recommend that you should sometimes read the religious book. You should not use the book as the pillow only.

In speech 658, I Klenceng advises I Ceblong that he should not do anything which does not need to be done as it may be highly risky. He should not get involved in money politics; he should not be inspired by one hundred thousand only. His self-esteem is not equal to one hundred thousand. In everything, we should refer to the *dharma* teaching.

Guidance to Loving Sciences

The advice which is important enough given by I Klenceng to I Ceblong is as follows.

712. Cénk : *"Kebut-kebut ndas waé ben Ci nah? Badah ... Ci belong né. Sangkal Ci sing ngerti kén pemikiran waé."*
713. Blonk : *"Belog?"*
714. Cénk : *"Belog. Mara tas Ci melajah! Nora hana mitra angulihaken widya guna ru-muhun, kéto."*
715. Blonk : *"Apa artinné?"*
716. Cénk : *"Tidak ada sahabat melebihi daripada pengetahuan. Pengetahuané to sahabat utama. Kejarlah pengetahuan itu! Sangkal Ci harus malajah!"*

English Translation:

712. Cenik : "You have made me suffer from headache. Ow... You're stupid. You don't understand what is in my mind.
713. Blonk : "Stupid ...?"
714. Cenik : "Stupid. Then you learn." *Tatan hana mitra angluwihaken aji kaweruhan winuhun*, is that right?
715. Blonk : "What does it mean?"
716. Cenik : "No friend who exceeds knowledge. Knowledge is the main friend. Pursue knowledge! Therefore, you should learn!"

That is how the character I Klenceng advises his friend, I Ceblong, whom is stated to be stupid. The stupid should work hard in order not to be left behind; he should learn persistently in order to acquire sciences. I Klenceng adds using the old Javanese language, meaning that no friend can exceed knowledge. The main friend is knowledge. Pursue knowledge! Everybody should never stop learning in order to fill himself with sciences.

Conclusions and Suggestions

Based on what was presented above, it can be concluded that it is true that the Balinese leather puppet show is a traditional performance containing guidance. Various types of guidance can be communicated by the puppeteer through the supporting characters using the simple, standard and funny Balinese language so they can be easily understood.

In the story *Katundung Ngada* presented through the Cenik Blonk leather puppet show, there were twelve types of guidance to good deeds inserted by the puppeteer; they are (1) not humiliating others, (2) being introspective, (3) self-correction, (4) loving peace, (5) not gambling, filtering cultural impact, (7) friendship, (8) defending what is true, (9) referring to religious teaching, and (10) loving sciences.

As the guidance to good needs is getting more important nowadays to form superior people who are intellectually and morally balanced, more and more similar research should be motivated so that all the recordings of the stories presented through the leather puppet show can be revitalized, especially the educational values they contain which can be used as the media for advising the state future generation.

Bibliography

Amir, Hazim. 1997. *Nilai-nilai Etis dalam Wayang*. Jakarta: Sinar Harapan.

Hutomo, Suripan Hadi. 1993. *Mutiara yang Terlupakan: Pengantar Studi Sastra Lisan*. Surabaya: HISKI Komisariat.

Kayam, Umar. 1981. *Seni, Tradisi, Masyarakat*. Jakarta: Sinar Harapan.

Luxemburg, Jan Van dkk. 1986. *Pengantar Ilmu Sastra*. Indonesian Translation: Dick Hartoko, dari *Inleiding in de Literatuurwetenschap*. Jakarta.

Mulyono, Sri. 1978. *Wayang: Asal-usul Filsafat dan Masa Depan*. Jakarta: Gunung Agung.

Sujarno, dkk. 2003. *Seni Pertunjukan Tradisional: Nilai, Fungsi, dan Tantangannya*. Yogyakarta: Balai Kajian Sejarah dan Nilai Tradisional.

Teeuw, A. 1984. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: Pustaka Jaya.